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there is the village square with its neat houses and its inn where the woman and the man (Is it Mary again and Joseph?) are refused admittance. Many groups are in the square; it is the day of a fair perhaps. The road from the town leads out back of the church to the farm country with its laborers and shepherds, and on to the distant mountains. The castle in the river has its people too—the lord welcomes the lady as she passes over the drawbridge and the household women are gossiping at the windows or at work. Hunters, fishermen, travelers, shepherds with their flocks, crows picking dry the bones of dead animals, cows grazing, all these are found in likely and unlikely places. Each look discovers something unexpected and charming. There is no end to this delightful picture.

B. B.

THE MORGAN TAPESTRIES

THOSE visitors to the Museum who for nearly three years have enjoyed the privilege of studying the tapestries belonging to Mr. J. Pierpont Morgan, will be glad to learn that the recently announced sale of this portion of the Morgan Collection does not mean the immediate withdrawal of all the tapestries from exhibition here. A number of the more important pieces have passed into the hands of private collectors, who have generously allowed their purchases to remain at the Museum through the summer and perhaps longer. The tapestries so remaining include the Mazarin, now the property of Joseph E. Widener, of Philadelphia; the Crucifixion, from a design of Bernard van Orley, also lent by Mr. Widener; the five brilliant Gobelins illustrating the history of Don Quixote, formerly belonging to Louis XVI, later to the King of Spain, and now to Mrs. Fitz Eugene Dixon, also of Philadelphia; and lastly, three English tapestries from Knole Manor, woven at Mortlake from cartoons illustrating the Hunts of Maximilian, now lent to the Museum by Mrs. Amory Carhart, of this city.

The Mazarin tapestry remains in the position it has so long occupied in Gallery

6 on the first floor of the Wing of Decorative Arts, but the closing of the rooms in Wing H which have contained the Morgan Collection as a whole has meant the removal of the other tapestries still retained here to various parts of the Museum. The Van Orley is now shown in the same room as the Mazarin, replacing a less important Hoentschel tapestry; while the five Don Quixote hangings are exhibited in the large tapestry gallery, D 6, replacing the Diana set belonging to Mrs. Charles T. Barney, lent here a year ago, but recently withdrawn. The three Mortlakes are in the Fifth Avenue Hall, the other walls being filled with Mr. Joseph S. Stevens's Cupid and Psyche series, which hung in the tapestry gallery throughout the winter.

It may be of interest to add here that the Museum has secured by purchase, for permanent exhibition, the earliest tapestry from the Morgan Collection, which is also the earliest known example of French tapestry-weaving, the remarkable small Crucifixion dating from the thirteenth century, lately exhibited in the room of Gothic enamels. A more detailed account of this piece with photographs will follow in a later BULLETIN. Through this purchase and the kindness of the private collectors named above, some of the most valued elements of the Morgan Collection, under other names, will fortunately continue to be available to the public, at least for a considerable time.

D. F.

PAINTINGS OF SHAKESPEARE'S DAY

ON THE occasion of the tercentenary of Shakespeare's death it seems fitting to call attention to the pictures that the Museum owns which have any particular relation to the England of his epoch. There are only two of these, one being the supposed likeness of Cranmer, Archbishop of Canterbury, who was active in the matter of the divorce of Henry VIII and Queen Catharine of Aragon and who confirmed the king's marriage with Anne Boleyn. But the identity of the sitter cannot be definitely stated, nor can that of the painter. He was